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IN THE MAGAZINES

The *Outlook* for July contains an article on "The Import of Art," by William M. Chase, a well-recorded interview with Walter Pach, which is full of interest. Referring briefly to the determining influences in his own career, Mr. Chase has this to say of art in America: "We are a new people in a new country. Watch the crowds along Piccadilly or the Champs Élysée—you spot the Americans among them almost as easily as if they wore our flag in their button-holes. It means that already a new type has appeared, the offspring as we know of European stock, but which no longer resembles it. * * * And just as the American's look and character are different, so his art must be different." As the essential phases of a great picture, Mr. Chase names "truth, interesting treatment, and quality," and modern conditions and trends of thought, he contends, demand modern art for their expression. The *Century* publishes an impressive article by Percy MacKaye, which gives practical suggestions for the production of patriotic pageants on the Fourth of July, assuring not only a "safe and sane" but artistic celebration. Leadership by artists and participation by the people are the factors which Mr. MacKaye declares should make of pageantry the regenerating art of the new Fourth. He describes in detail an elaborate but perfectly feasible plan developed by Mr. John W. Alexander and himself for Pittsburgh—a plan which it is hoped will subsequently be put in operation in many cities. Reproductions of five etchings of Pittsburgh—"Vulcan's Capital," by Joseph Pennell, are also to be found in the July *Century*, as well as a reproduction in color of a miniature of King Edward VII, painted by Alyn Williams. That color printing is making vast strides is testified by two reproductions in the *Scribner's* of paintings by F. Hopkinson Smith, which accompany, as illustrations, an article on Venice by Mary King Waddington. In the "Field of Art," in the same magazine, Paul Bartlett's pediment for the House of Representatives at

Washington is appreciatively described by William Walton. An interesting biographical sketch of John Elliott, the painter of "Diana of the Tides," is given by Walter Pritchard Eaton in *Everybody's Magazine*; and as a frontispiece to the *World's Work* is shown a photographic reproduction of A. A. Weinman's statue of Mr. Cassatt, late president of the Pennsylvania Railroad. Under the caption "A German Criticism of American Art" *Current Literature* reprints a portion of an article written by Paul Clemen, "the aristocrat of art criticism in Germany," published in *Kunst für Alle*, which was called forth by the recent exhibition of American paintings in Germany, and is by no means flattering to our vanity if perhaps wholesome. The *International Studio* opens with an illustrated paper on "The Art of Cecilia Beaux," and contains admirable reviews of the Royal Academy Exhibition, The International Society's Tenth Exhibition, and the New Salon, besides articles on the Alexander Young Collection, recently dispersed, and on "Pictures by Lady Alma-Tadema." In the *Architectural Record* are found descriptions of a few recent suburban residences of the Pacific Northwest.

BOOK REVIEWS

A SIENESE PAINTER OF THE FRANCISCAN LEGEND, BY BERNARD BERENSON. J. M. Dent & Sons, Ltd., London, Publishers.

Stefano Sassetta, born in Siena on the last day of 1392, is the subject of this little book which is written with so much enthusiasm as well as knowledge that it can not fail to hold the reader's attention. There is perhaps no greater authority today upon early Italian painting than Bernard Berenson and the manner in which he espouses the cause of this Sieneze painter shows his connoisseurship to be based not merely on technicality but sound esthetics. The chief theme of the work is the high